SUBVERTISING MANUAL

What you need and how to do it

BRANDALISM®

SUBVERTISING MANUAL

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1

// INTRO

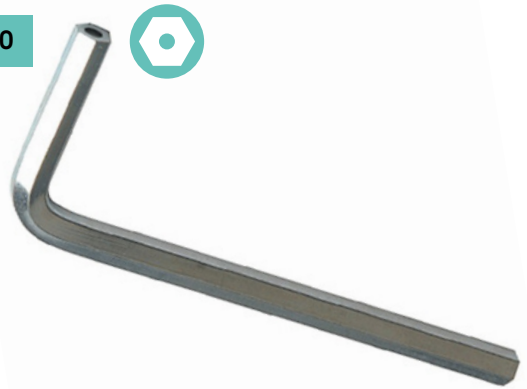
#YeahWeGotKeysForThat

Hello world.

This guide is an introduction and a practical ‘how to’ manual for all those who are interested in reclaiming ad spaces in their cities and neighbourhoods.

These two keys can hack over 100,000 ad spaces in cities and towns around the world. Thanks globalisation! You'll find more info on the different types of keys used later on in Chapter 5 of this manual.

H60



T30

You may be a graffiti writer or street artist that hides in the shadows and wants to take over some corporate high visibility ad spaces. You may be a member of the public who just wants to open corporate ad spaces in the city and remove the offending advertisements. Or you may be an activist that wants to raise awareness of your struggle by using the advertising space as a way of reaching the public. Whatever your reason, one thing is clear: a city with fewer ads, more public art and a mixture of stories and voices in public space is a healthier and more representative city.

The right to author, change, create and recreate the public spaces that we inhabit, share and live in is a fundamental right for all people that coexist in communities, no matter what size. The multinational corporations that own ad spaces didn't ask you or any member of the public for consent before they took over every city in the world with adverts. You have the right not to be constantly advertised at, especially in public space. So don't ask their permission, it's your right to take thse spaces back. Plus climate change is happening, so maybe it isn't the best idea to keep constantly telling people to buy shit all the time, everywhere. Just sayin'.

Within this manual is a selection of the research and practices that have been created by artists in several countries around the world who have worked hard to learn about these spaces, find the keys, test the processes and develop easy, risk-free ways to take over these ad spaces. Essentially we have done the hard work so you don't have to.

Thanks to globalisation, you can now spend around £12, and get access to over 100,000 ad spaces across the world. Over the last few years Brandalism, PublicAdCampaign, Special Patrol Group and other friends around the world have installed thousands of artworks in ad spaces in various countries.

We have written this guide because we want to encourage you to take these spaces back and use them to share your creative, social and political ideas or artworks with the public. If you are a street artist, graffiti writer or tagger, you couldn't get your artwork in a more public spot.

All we ask is: just don't be a dick, and put anything racist, sexist or detrimental to any other culture, gender, race or religion in the spaces that you reclaim. Adverts already do this all the time. We're better than that.

Have fun.

Bill Posters (Brandalism)

2

BUS STOP AD SPACES

Types of ‘6 sheets’

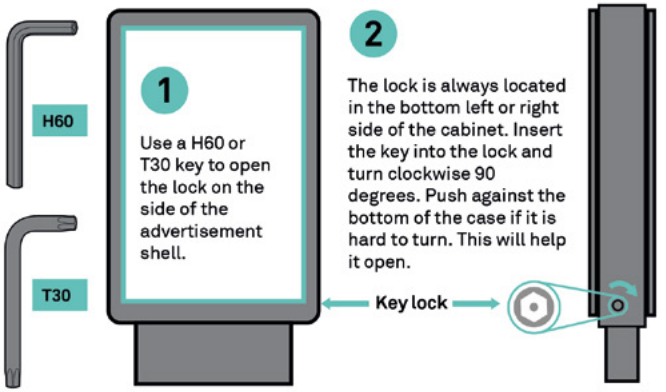
In cities across the world, large multinational advertising corporations install and maintain bus stops to ensure that they can create permanent spaces to advertise shit to you. A bus stop poster ad is known as a ‘6 sheet’ in industry lingo. Within the UK, Europe and across the world there are 2 main types of ‘6 sheet’ ad spaces that take over public space in cities – we call them the ‘Bus Stop one’ and the ‘Lollipop’. This guide shows you how to hack both of them.

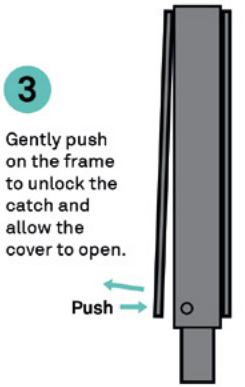
Some of the largest outdoor advertising companies in the world have contracts with local councils or municipal regions for the installation and management of public transport infrastructure. These contracts are essentially monopolies that can last 30 years or more. In exchange for allowing multi-national corporations to build and maintain this infrastructure, they get to install advertising all across the city whilst local councils save money from their non-existent budgets as a result of the financial crisis and neoliberal free-market economic policies. Sounds like a fair deal right? Wrong.

THE 'LOLLIPOP' ONE

These ad spaces are very common in large towns and cities in the UK, Europe, and many other cities around the world. They are double sided too so twice as much exposure for your art when you hack them. Win.

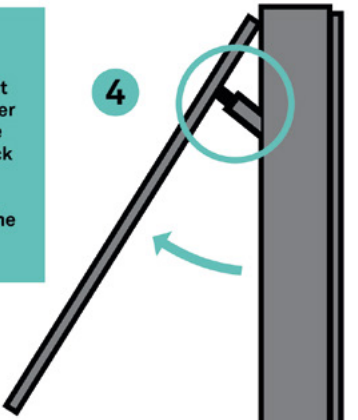
The Lollipop can be a little taller than the other bus stop ad spaces at around 210cm - 240cm high. As a result, they sometimes require a small set of steps to reach the top of the advert when you open the frame with your key. If you don't have a small set of steps, don't worry, we'll show you how to install your artwork easily in our step-by-step guide on the next pages.


H60
T30
1
Use a H60 or T30 key to open the lock on the side of the advertisement shell.
2
The lock is always located in the bottom left or right side of the cabinet. Insert the key into the lock and turn clockwise 90 degrees. Push against the bottom of the case if it is hard to turn. This will help it open.
Key lock



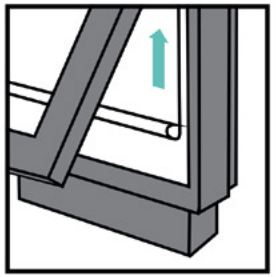
i

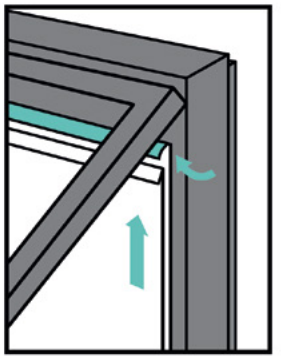
If installing at night time, turn the power breakers off inside the panel - just flick the switch down. You will feel less exposed without the backlight.



The perspex cover may have two pistons that open up when you release the catches. Make sure you keep hold of the bottom of the screen and let it rise slowly.

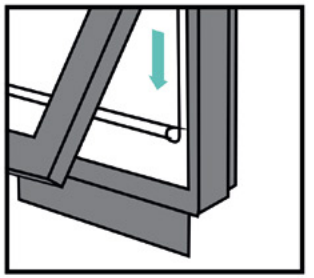
5 Roll up the poster that is inside from the bottom.





Slide your poster into the top of the panel, push it into the clip that runs across the top of the perspex. You may want to pre-fold a 1cm edge on your posters, for an easier install. A credit card can also help with sliding the poster between the clip and the backing.

7 Roll down your poster.

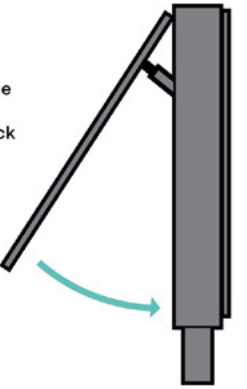


Always bring some tape with you in case you need to stick the corners of the poster in position at the top of the lightbox.

8

Put two hands on the bottom edge of the casing and push back to the frame to re-engage the catches, and close the door.

Then walk away; take your time; enjoy the experience.

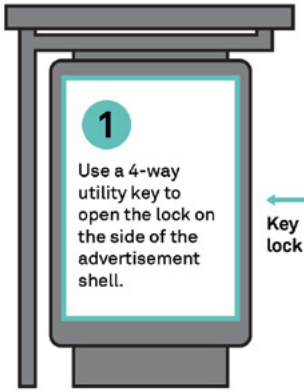


THE BUS STOP ONE

There are thousands of bus stop ad spaces to choose from when considering where to install your artworks in the city. The newer models open with only one key; however, some older spaces require two keys and the following guide shows you all the things you need to know in order to open these easily and install your artworks.

THINGS TO THINK ABOUT

- Do your research and check if you need to bring some steps, or a small crate to stand on when installing your artwork. The last thing you want is to start sweating when you realise that you can't reach the top and you will have to bail on the installation! Not cool.
- After a while you will realise that some of the older bus stops have pretty shit locks, they can get worn down as they are opened every 2-4 weeks over many years. Don't worry if the lock is shit and you can't open it, just move on to the next one, there are thousands to play with.
- The best thing to do is to put a high vis jacket on, and just test the keys in daylight. Nobody gives a shit, and that way you can learn how they open and be more efficient when you return with your artwork to install.



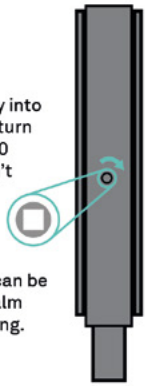
1

Use a 4-way utility key to open the lock on the side of the advertisement shell.

i See chapter 5 for more info on keys

2

Insert the key into the lock and turn clockwise 180 degrees. Don't worry if it doesn't open first time, the mechanism can be stiff. Keep calm and keep trying.



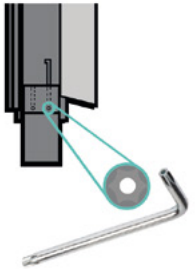
3

Once the side panel is open, insert one finger into the bottom of the casing and slide the metal cover up to reveal the next key hole.

i If installing at night time, turn the power breakers off inside the panel - just flick the switch down. You will feel less exposed with the backlight.

5

Take the T30 hex key from the kit, and insert it into the small hole whilst keeping the metal cover held up.

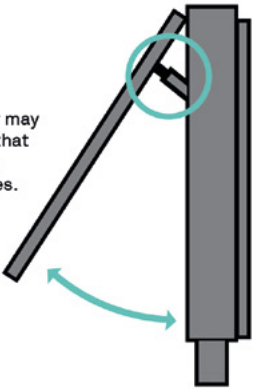


6

Once the key is located in the lock, turn anti-clockwise through 90 degrees to release the catches that keep the perspex screen closed.

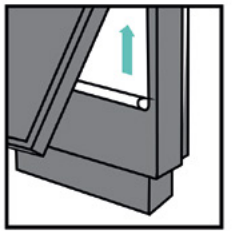
7

The perspex cover may have two pistons that open up when you release the catches. Make sure you keep hold of the bottom of the screen and let it rise slowly.

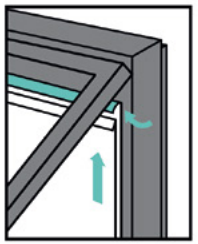


8

Roll up the poster that is inside from the bottom.



9



Slide your poster into the top of the panel, push it into the clip that runs across the top of the perspex. You may want to pre-fold a 1cm edge on your posters, for an easier install. A credit card can also help with sliding the poster between the clip and the backing.

Always bring some tape with you in case you need to stick the corners of the poster in position at the top of the lightbox.

10

Roll down your poster.

11

Put two hands on the bottom edge of the casing and push back to the frame to re-engage the catches, and close the door. Then walk away; take your time; enjoy the experience.

3

OPERATING IN PUBLIC SPACE

Hiding in plain sight

Now you've identified your type of target, you will want to feel confident and relaxed when you go out to install your creativity in public space.

When I first started looking into taking over ad spaces in the city I would approach it the same way as I approached graffiti. Hood up, late at night, trying to see how to get into these spaces, how to get them opened and what I might need to make it happen. I remember finally popping one open, and then shattering the glass as I forced it closed after photographing the locks. As I was legging it away, I thought there must be an easier way to do it than this shit.

Over time it became clear that if you want to get away with taking over ad spaces in the city, you need to simulate the behaviour of the workers that install the ads in the first place. This is because if people expect to see something happening in a certain space, at a certain time in the city they will automatically ignore it. It forms part of the backdrop to the rhythm of the city, the metabolism of urban space.

Listed below are some notes on suggested practice and processes for installing artwork in ad spaces in the city. These reflections were learnt over many years of trial and error by Brandalism and friends around the world. We hope that this knowledge will save you loads of stress and frustration when you start reclaiming ad spaces.

TIME OF DAY

Save yourself loads of of stress and hassle from the cops, and from other members of the public (late night dog walkers especially, pure trouble), and go out in the daytime. Don't go out (like I started doing) at 2am in the morning, looking shady, trying to figure shit out.

Use your head and go out in the day time. At first it will feel exposed, and you will be nervous, but after the first opening of a cabinet or the first installation of an artwork, alongside a rush of adrenalin, you will realise that:

1. Nobody gives a shit. If you look like you **should** be there, and your **behaviour** is what people (including the cops) **expect** to see at that time around that ad space, then you will be fine. This is why a hi-vis is so important, as it gives you legitimacy. Use it. We would also recommend taking a look around when you have opened the space, look at the public, see how little they care. Relax into it and have fun.

2. It is easy. These spaces are designed so that a worker, who probably isn't paid enough, can change over hundreds of these adverts in one morning. They are designed to be opened and installed quickly and efficiently. After a few you will get the hang of it. If the lock is shit, move on and try another!

3. If you have a hi-vis on, bus drivers won't bother you. This is important. We have installed some bait artworks in the past, and we were sure that a bus driver would notice and challenge us. But this never happened, because we looked and acted like we were supposed to be there. Although you will feel exposed and a little vulnerable when you are installing for the first time, just remember that everyone around you is more concerned about where they are going, who said what to who last night, Donald Trump, climate change, those new Adidas sneakers, or a million other concerns. So hold your space, and stay cool.

CHOOSING A SPACE

Location. Location. Location.

High Visibility

Most advertising spaces on the street are installed in places that reach a high volume of footfall from the public. Perfect! Now lots of people in the city will see your artworks - the hard work has been done for you. No more perching on ledges on abandoned buildings trying to get that graffiti piece up before the cops see you. You can just roll up in the day time and stick your artwork in a place that is designed to reach the maximum amount of people. They are also illuminated as well so they look great at night.

Site Specific

Perhaps your artwork is about a certain issue, or you like the architecture of a certain street in the city and your artwork is designed to interact with the space around it. Perhaps your artwork is targeting a certain corporation's disastrous environmental record, or maybe you just want to share a message by a famous landmark. If so a site specific installation could be a good shout - from our experience photos of site specific installations really make a huge impact.

UK folks - want to know if an ad space is near that famous building? No problem: this website has the locations of all billboards, bus stops and ad screens ready to hack across the UK.

www.signkick.co.uk

WHEN TO INSTALL YOUR ARTWORK

Advertisements in public space are changed every 2 or 4 weeks depending on how long a corporation has bought the advertising space for.

It is amazing what information is available online and it just so happens that the major outdoor advertising companies have calendars on their websites that tell everyone the dates for when they change over the adverts in public space. Handy.

The change-over dates vary from company to company but they are essentially in 2 or 4 week blocks.

Search for 'cycle calendar' or 'posting calendar' on the websites for the corporation that owns the ad space you want to hack. They are often in the 'How To Book' section of the website. For example: **www.jcdecaux.ie/how-to-book/cycle-calendar**

It is really important to know about the changeover dates for two main reasons. The first is down to the fact that the only person on the street who may be remotely interested in what you are doing with ad spaces is a worker for the company that manages the ad space you are installing your art work in. So the best way to avoid this situation is by going out a day or two after the company has changed over adverts in the city. That way you not only massively reduce the risk of any interaction with a worker, but you also get the most days of exposure for your art work. Double win.

Now if you do interact with an employee of the outdoor advertising company, it doesn't necessarily mean it has to be a negative thing. During our Cop21 project in Paris, one of our female teams was stopped by a JCDecaux worker who asked if they had permission to change the ads. They said "yes, of course" and he proceeded not only to show them a more efficient way of installing the posters but also gave them a tool from his van to make it easier.

For more info on what to do in the event you get busted by an employee of the ad company or the cops see **Chapter 8**.

WHAT TO WEAR

Here is a list of suggestions for do's and don'ts when you are thinking about what uniform/ fancy dress to wear when you go out for a healthy bit of subvertising:

Do:

1. Look like an employee of an outdoor ad company. They typically wear dark coloured practical trousers (dark blue or black) with a dark coloured jacket or fleece.
2. Wear some sturdy shoes/boots, not your fly trainers you just bought.
3. Wear a hat or beanie. This helps you feel more protected in a weird way.
4. Wear a hi-vis jacket. Ideally with a company logo printed on the back (you can download the logos of the major global outdoor advertising companies for printing on a hi-vis from the **Take Action** section of our website).
5. Wear gloves if you can. Some thin black builders gloves are a good idea. Not mittens.
6. Put your hi-vis on when you approach an ad space until you feel really comfortable keeping it on all the time.

Don't:

1. Leave your dreadlocks dangling about on show.
2. Wear clothing that you would not associate with the job of an outdoor advertising worker. Sorry that means no spandex. Although maybe they do wear it underneath.

ATTITUDE

Now, when you do your first installation your heart will be working harder than Donald Trump's solicitors. Whilst this is unnerving it is perfectly natural and you will get a lot out of the experience as a result of stretching your comfort zone. Brains do their best learning when pushed to the edge of your panic zone, so own it and enjoy.

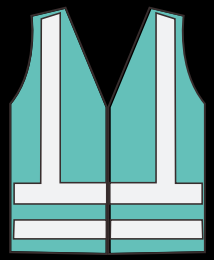
Don't forget that employees of outdoor advertising companies work long hours for not enough money and they have to do the same 30 second process 100s of times a day.

As you can imagine this would become boring, so act like it. Be relaxed or maybe a bit bored or a bit pissed off. Maybe you are working overtime **again**, on a Sunday! And your partner is stressing at you for not being at that yoga retreat together. Or whatever. Basically act like this is your job. You do it day in day out, thousands of times. Be confident in the process. Plus a little bit of role play always spices things up.

4

UNIFORM

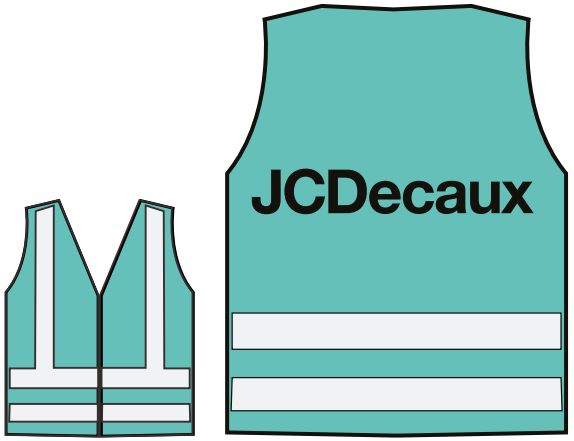
Creating your own hi-vis



Below are several methods that can be used to create a branded hi vis uniform to help you with your installations. This list is not exhaustive but a selection of 3 different processes from the simple to the more technically complex. Some are easier and more accessible methods that rely on less equipment and don't require knowledge of specialist processes.

The easiest and most direct processes are listed first, with more complex ones following. You could always get them commercially printed via a shop or online service but where's the creativity and skill in that?

The equipment needed for each option is included in each section.



JCDecaux

primesight

Clear Channel

ExterionMedia

LOGOS FOR THE BIG 4

We have created downloadable pdf versions for the logos of the big 4 outdoor advertising companies. There are 2 versions available for each one:

1. **Stencil templates**
2. **Printable files for iron on transfer or screen printing processes**

You can find all logo and template files online at:

BRANDALISM.CH

OPTION 1: IRON ON TRANSFERS

This option is the quickest and most accessible; however, the final results are not of the highest quality. If you wanted to do a quick install, and wanted a hi vis that you would then never use again this could be the option for you.

Most large supermarkets and art shops have A4 printable sheets that are iron on transfers. You can get a pack of 10 for £1 - £3. Equipment you will need:

- **A4 iron on transfer paper**
- **inkjet printer and computer**
- **iron.**

10-15 minutes

OPTION 2: STENCIL LOGOS

Stencilling the logos can be a cost effective way of creating branded hi vis for your installs. You need to be careful to keep the quality of the finish high. We recommend using spray mount glue to temporarily fix the bottom of the stencil onto the hi vis jacket prior to spraying as it ensures the edges look tidy and there is no bleed through from the paint.

> When stencilling onto hi vis jackets, build up the layers of paint slowly as the synthetic fabric doesn't give a solid fill colour to start with. Take your time.

Equipment you will need:

- **Black spray paint (we recommend '94 or Belton paint)**
- **Thick card Stencil card**
- **scalpel (very sharp)**
- **Spray mount glue.**

1 hour

OPTION 3: SCREEN PRINTING

This is by far the best process for high quality results, especially if you want to produce a lot of uniforms. The process varies depending on the type of setup but there are many cool people that have screen printing gear that could be up for helping you. It is a technical process that needs experience to get it right.

> If you go to a commercial screen printer for the printing that you don't know, say the hi vis are for a theatre production or something similar to avoid suspicion.

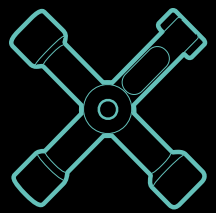
Equipment you will need:

- **Access to silk screen printing equipment**
- **printed acetate with the logo on**
- **black screen printing ink.**

0.5 to 1 hour

5

KEYS



As we've seen in Chapter 2 there are several types of '6 sheet' ad cabinets that require a key to open. Most of these keys are available to buy from any hardware retailer online, a decent sized hardware shop and in some cases bicycle shops.

Thanks to our good friend globalisation you can purchase two or three keys for around £12 and gain access to most of the 6 sheet advertising spaces in western Europe - approx 100,000. Not a bad investment.

Some of the most frequently used keys, and the process for opening the ad spaces is covered in the illustrated guides that are included in this manual.

GOTTA COLLECT THEM ALL

The 4 types of keys featured in this section are the most common; however, there are many more that you can add to your collection.

H60

The H60 is a 6mm wide hex-key with a 4mm hole drilled in the bottom to make it more secure. This is to reduce vandalism... apparently. These are very common and easy to buy so they really didn't think it through properly did they?

Price: £4 / €5 / $6

T30

The T30 is called a 'Torx Key'. They come in a variety of sizes however you only need the T30 only. Make sure it has the hole in the end and is of good quality as the key will wear easily. A Long handle is better.

£6 / €7 / $8

13mm T HANDLE SOCKET WRENCH

This key is sometimes needed to access 'lollipop' ad spaces in city centres. It is a socket type key with an 11mm width. We recommend a 'T Handle' shape with a long bar. This makes it very easy to open lollipop ad spaces.

£13 / €14 / $15

You can also make use of these three:

4 WAY UTILITY KEY

A 4 way utility key is only used on the very old bus stops (UK and Europe). You will need the square key for the first lock on old bus stops. Buy a 4 way key that is metal not plastic. This key is used for gas & electric meter doors. Very common.

£2 / €3 / $4

Our good friends at Public Ad Campaign in the US have created an awesome world map that illustrates the types of keys used in over 22 countries across the world. You can see the types of keys for each city, download 3d print files for them or order hand made versions directly from their site:

www.publicadcampaign.com/PublicAccess

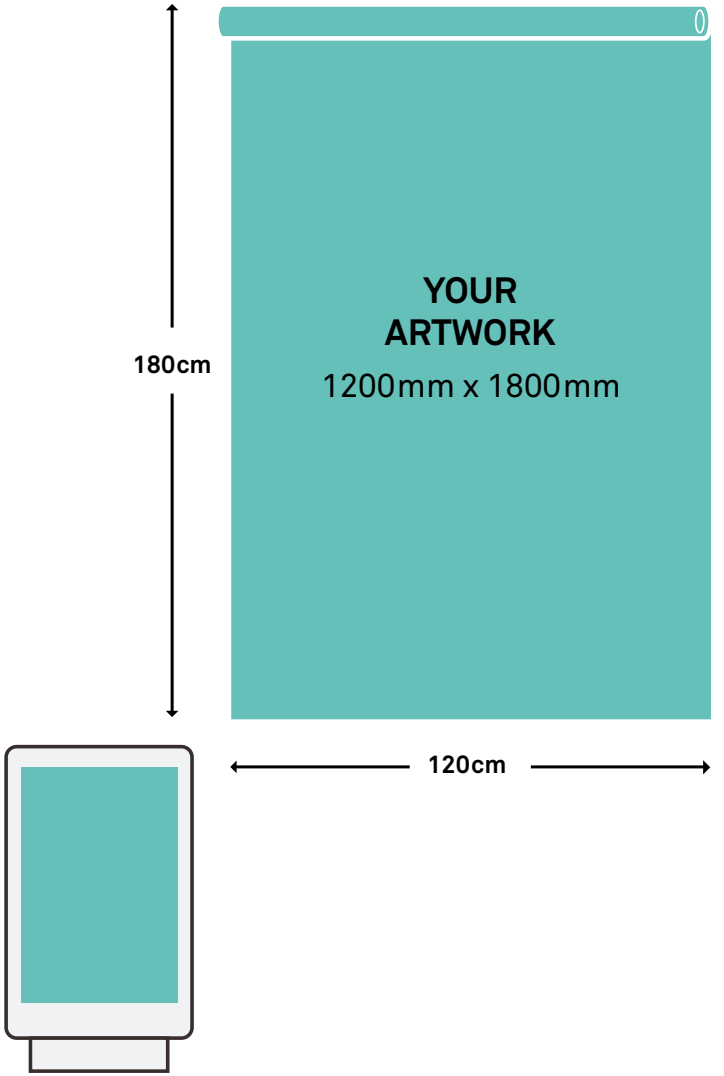
6

ARTWORK

Now that you have sussed your spot, got your uniform printed and opened some of the spaces to test your keys, it is time to get some bad ass artwork created for installation in public space.

Below are some examples of how you can create your artwork ranging from low cost to higher cost options. These are by no means exhaustive or the only options: you are creative so have fun and play with the space. Maybe you just want to remove adverts and leave the space blank like we do with **noadday.org**

Graffiti writers - How sick would your tag or throw up look if it was illuminated at night in one of these spaces... just sayin'.



OPTION 1
HAND DRAWN/ PAINTED

Take existing adverts out and rework them or paint on the reverse. Alternatively, remove the existing advert and tag up the light box behind it.

OPTION 2
SCREEN PRINTED

Though very hard to print at the full size, this is a striking technique, even if you print smaller images in the centre of a 6-sheet. You may need some help from skilled printers or get access to a print studio. We recommend researching the screenprint process and looking for local options.

OPTION 3
DIGITALLY PRINTED

Shop around for local print companies that do large format printing. The price will vary widely. Printing in black and white is much cheaper.

TACKLING CLIMATE CHANGE?
OF COURSE NOT. WE'RE AN AIRLINE.
We're sponsoring the UN climate conference so we look like we're part of the solution and to make sure our profits aren't affected.
Economic growth is far more important than saving the planet. So we'll keep on bribing politicians and emitting greenhouse gases.
Just keep it to yourself.
AIRFRANCE
PART OF THE PROBLEM
#RedLines

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DOCUMENTING THE INSTALL

So when you are ready to install your artwork, it is important to remember that we live in the age of digital networks and social media is where the most people will see your installs.

So good quality photographs are crucial and can be taken on most smart phones.

Here are some tips for photographing your installations:

1. **Hi-resolution images are perfect. Preferably in colour. The framing of the poster inside the ad space is important.**
2. **You should work out when you will take the photographs (e.g will you do the installs and go back later to photograph without your gear).**
3. **If your artwork has small text, get a close up shot so that it is possible to read any words and text in the poster.**
4. **If possible, it is good to take photographs of members of the public interacting with the artwork.**
5. **If the poster installation is 'site-specific', capture the background site.**
6. **'Action shots' of installations are always good. Try not to capture faces if possible - or blur the faces before before sharing them online.**
7. **Security: Be aware that if you are carrying photographs of people installing the posters, these could (potentially) be seized and used as evidence by the police. We suggest you carry multiple SD cards and store the SD cards in a safe place.**
8. **If you have time, take both daytime night time photographs of all the posters. They look sick at night!**

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UK LEGAL ADVICE

What are the risks?

You are highly unlikely to be stopped whilst doing this type of work. But if you are, it's likely to be by people who work in the industry rather than the police.

Have a story in your head beforehand so that you remain calm if approached. You could say you're a sub contractor for a rogue outdoor media firm, or art students doing a temporary install, and that you just need to get a photo and then will put the original poster back. Again, you're very unlikely to get stopped, but if you do, it's re-assuring to have a story prepared.

If it all gets a bit hairy, just calmly walk away. Don't give your name or details to any industry worker. You're only obliged to give your details to the police, and even then, only in certain circumstances.

In the very, very, very unlikely event that the police get involved, here is some legal advice from Green and Black Cross: The basic rule of thumb is "No Comment".

In the worst case scenario, a charge is likely to be that 'criminal damage', which holds minor penalties. We really stress that this is very unlikely to happen - and has not happened for any of Brandalism's previous street interventions since 2012.

For more information check out:
greenandblackcross.org/guides/laws/6-criminal-damage-theft/

After Brandalism's COP21 project in Paris, Google and Apple asked two lawyers to write a legal briefing for corporations on what to do in the event of a 'brandalism attack.' As you can see, their legal advice is that corporations can basically do nothing about a subvertising attack once it's happened:

brandalism.ch/surviving-a-brandalism-attack-legal-advice-for-corporations

SOME OTHER BASIC TIPS

Photos

Please advise your photographers that they should be wary of what photos they take, and carry on them, and not to include people's faces. Photos should be deleted or stored securely afterwards.

Text messages

Be wary of what you communicate by SMS text message and don't include anything incriminating: e.g "I changed this bus stop ad on the High Street."

Emails

Similarly, be wary of what you write in emails to each other before or afterwards.

SHOUT OUTS

Special Patrol Group //
@SpecialPatrols

Public Ad Campaign //
publicadcampaign.com

Subvertisers international //
subvertisers-international.net

Adblock Bristol //
adblockbristol.wordpress.com

Dr.D //
@Subvertiser

Beast //
Beastmaster.tv

Vermibus //
@Vermibus

Art In Ad Places //
artinadplaces.com

Dog Section Press //
dogsection.org

Revolt Design //
revoltdesign.org

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PHOTO CREDITS

Cover// Riot City by Bill Posters

One of the designs used in Brandalism's bus stop ad action in 2014.

Photo credit: Blacklist Support Group

p.5// Vermibus installs Aida Wilde's artwork for #SubvertTheCity 2017, a global week of #subvertising organised by Subvertisers International.

Photo credit: brandalism.ch

p.7// Unlocking a cabinet with a key

Photo credit: brandalism.ch

p.13// No Ad Day

Image showing empty ad space in Berlin

Photo credit: NoAdDay.org

p.15// Stop Right There by Stanley Donwood

Insert showing Stanley Donwood (Radiohead) artwork installed in Manchester, 2014.

Photo credit: Jody Hartley

p.19// Ad Nauseam by Dr.D

Artwork installed in Bristol during Brandalism 2014.

Photo credit: unknown / brandalism.ch

p.23// Subvertising in action

An all female team installed subvertising in Paris during the COP21 Climate Talks intervention in 2015

Photo credit: brandalism.ch

p.24-25// Subvertising in action

Artists install Bill Posters artwork on Portobello Road, London, 2014.

Photo credit: brandalism.ch

p.33// Simulated Uniforms

Over 100 fake uniforms were screen printed for the COP21 Climate Talks intervention in Paris in 2015.

Photo credit: Thomas Dekeyser

p.39// #YeahWeGotKeysForThat

A selection of keys used for subvertising

Photo credit: Jordan Seiler

p.41// All you need - a H60 key and a Bally

Member of Special Patrol Group shows us all we need to hack ad spaces

Photo credit: Special Patrol Group

p.45// Artist: Paul Insect

'6 sheet' size silk screen printed artwork for Brandalism 2014

Photo credit: brandalism.ch

p.48// Unknown Artist

Hand drawn artwork installed in Brussels during Anti-TTIP project

Photo credit: BrandWashing

p.48// Riot City by Bill Posters

Silk screen print, 2014

Photo credit: brandalism.ch

p.49// Tackling Climate Change? by Matt Bonner

One of the designs used in Brandalism's COP21 action in 2015.

Image credit: revoltdesign.org

p.51// Subvertising in action

Artists in London hack a bus stop ad space

Photo credit: brandalism

p.52// Sisters Uncut

Subvertising to support the fight against cuts to services for survivors of domestic violence

Photo credit: Sisters Uncut

p.55// Brandalism in action

Still image taken from 'Cop21 Paris Climate Talks' (video) showing Brandalism in action in the streets

Photo credit: brandalism.ch

p.64// Designed in Heaven by Princess Hijab

Silk screen printed artwork for Brandalism 2014

Photo credit: brandalism.ch

Back cover// Artist: Mr Lister

One of the designs used in Brandalism's bus stop ad action in 2014.

Photo credit: brandalism.ch

Brandalism is a revolt against the corporate control of culture and space.

We are an international collective of artists that challenge corporate power, greed and corruption around the world.

Intervening into ad spaces that usually celebrate consumption, Brandalism use 'subvertising' as a lens through which we can view the intersectional social & environmental justice issues that capitalism creates.

Corporate advertising influences every aspect of our modern lives: from how we feel about ourselves; our bodies; our understandings of gender, race and class; through to our perceptions of others and the world we live in. Advertising doesn't simply sell us products – it shapes our expectations of how meaning should be produced in life.

Building resistance and resilience to this corporate power is at the heart of the culture wars in the 21st century. So with nothing more than high-vis jackets, special keys, and shared creative principles we hack spaces and places to hold corporate power to account and dream of a world beyond capitalism.

Our interventions, exhibitions and workshops aim to agitate, educate and facilitate those who want to challenge corporate power.

BRANDALISM®

Twitter @BrandalismUK
Instagram @brandalismproject
www.brandalism.ch

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IN HEAVEN
ASSEMBLED
IN CHINA

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